

1239

# MUSICAL GAZETTE

An Independent Journal of Musical Events

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.



VOL. II., No. 15.]

SATURDAY, APRIL 11, 1857.

[PRICE 3D.

## Musical Announcements.

### HER MAJESTY'S THEATRE.

SEASON 1857.

The Theatre will OPEN on TUESDAY, April 14th, when will be presented Donizetti's Opera of

LA FAVORITA.

Leonora ..... Mlle. SPEZIA.  
Baldassare ..... Signor VIALETTI.  
Fernando ..... Signor GIUGLINI.

To be followed (first time these 10 years) by the favourite Ballet of

LA ESMERALDA.

Founded on Victor Hugo's "Notre Dame de Paris."

La Esmeralda ..... Mlle. POCCHINI.  
Claude Frolo ..... Signor BONZANI.

and  
Pierre Gringoire ..... M. MASSOT.

All the Boxes and Stalls having been disposed of for the Subscription or Opening Night, the same Opera and Ballet will be repeated on Thursday, the 16th April (it being an extra night not included in the subscription).

A limited number of Boxes in the Half Circle Tier have been specially reserved for the public, and may be had on application at the Box-office at the Theatre Colonna, Haymarket. Price One Guinea and One Guinea and a Half each.

The doors will open at half-past Seven; the Opera commences at Eight.

### THEATRE ROYAL DRURY LANE.

Mr. ALFRED MELLON, has the honour to announce that his BENEFIT will take place THIS EVENING, when a selection from the works of Mendelssohn will be performed.

The band will be complete in every department, and will consist of Mr. Mellon's orchestra, known in London and the provinces as the celebrated Orchestral Union; and for this concert will be added the entire strength of M. Julien's band (by his kind permission).

Dress circle, 4s.; stalls, 5s.; first circle, boxes, 2s. 6d.; second circle, 1s. 6d.; pit, 2s.; galleries, 6d. and 1s. Private boxes, to hold two persons, 10s. 6d.; four persons, £1. 1s. The box-office open from 11 to 5, under the direction of Mr. Edward Chatterton.

### SACRED HARMONIC SOCIETY.

EXETER-HALL.—Conductor, Mr. COSTA.—Friday next, April 17th, will be performed Handel's JUDAS MACCABEUS. Vocalists: Madame Clara Novello, Madame Rudersdorf, Miss Dolby, Mr. Sims Reeves, Mr. Montem Smith, and Mr. Thomas, with Orchestra of 700 performers.

Tickets 3s., Reserved 5s., and Stalls 10s. 6d. each, at the Society's Office, No. 6, in Exeter-hall. Post-office Orders to be payable to Robert Bowley, at the Charing-cross Office.

### CRYSTAL PALACE.—SATURDAY

CONCERTS.—The Twenty-second Concert will take place THIS DAY (April 11th). Vocalist:—Miss LOUISA VINNING.

Programme:—

Symphony No. 3, Mendelssohn; Scherzo from Symphony No. 9, Beethoven; Overtures—*Ali Baba*, *Cherubini*, and *Figaro*, Mozart; Concerto for Violin in A, Sainton, Mr. Watson; Clarinet Solo, Berr, M. Papé; and Songs, Miss Louisa Vinning.

Conductor, Mr. MANNS.

Doors open at 12. Concert to commence at half-past 3 o'clock. Admission, 2s. 6d.

### ST. MARTIN'S HALL.

HANDEL'S ACIS and GALATEA, and MENDELSSOHN'S FIRST WALPURGIS NIGHT, Wednesday, April 15, under the direction of Mr. JOHN HULLAH. Principal vocalists:—Miss Banks, Miss Palmer, Mr. Sims Reeves, Mr. Montem Smith, and Mr. Thomas. Tickets, 1s.; galleries, 2s. 6d.; stalls, 5s. Commence at 8 o'clock.

### CRYSTAL PALACE.—Organ Perform-

ance.—Miss ELIZABETH STIRLING will perform at half-past 4 o'clock, every Tuesday and Thursday, until further notice, on the PRIZE ORGAN, of the Paris Exhibition, by Bevington and Sons

### ENGLISH BALLADS.—Mr. C. BLAND

begs to acquaint his friends and the public that he gives INSTRUCTION in the above style of SINGING, on the most approved system, daily, from Ten o'clock in the morning until Six in the evening, at his residence, 84, Newman-street, Oxford-street.

### Mr. H. DEVAL, R.A.M.,

and Member of the Conservatoire Royale, Bruxelles, Tenor Vocalist, 24, Jarratt-street, Hull, Yorkshire.

### HERR LIDEL, VIOLONCELLIST,

begs to announce that he has Returned to London. Address 24, Upper George-street, Bryanstone-square.

### Mr. VAN PRAAG

continues the arrangement of Concerts, Matinees, Soirees, and Balls, as well as the superintendence of Bands, Choruses, &c., &c.

Communications addressed to him at Mr. Brettell's Printing-office, 25, Rupert-street, Haymarket, W., will be duly attended to.

### The MISSES McALPINE

Have REMOVED to 33, ALFRED-TERRACE, QUEEN'S-ROAD, BAYSWATER.

### MISS ELLEN LYON, Soprano,

26, Charles-street, Cavendish-square, W.

### WANTED, SOME CLEAN COPIES

of the "MUSICAL GAZETTE," of June 7th, 1856. Address, The Publisher, 11, Crane-court, Fleet-street, E.C.

### Mr. JOSEPH DE PINNA

begs to announce that he gives INSTRUCTION in SINGING and the PIANOFORTE, upon principles deduced from an extensive experience in qualifying pupils for the Stage, the Concert-room, as teachers, or as amateurs. Mr. De Pinna introduces professional pupils when competent to make an appearance in public. 9, Park-terrace, Westbourne-park, Paddington.

### SIGNOR and MADAME FERRARI

beg to announce that their ANNUAL CONCERT will take place at the Hanover-square Rooms, on Tuesday evening, May 12. Full particulars will be duly announced. Devonshire Lodge, Portland-road, Portland-place.

### Mr. LANGTON WILLIAMS

begs to announce to his friends and the public that his ANNUAL CONCERT will take place at the Music Hall, Store-street, on Monday, May 11. Full particulars will be duly announced.

Important and valuable Stock of a Musician, on the Premises, 84, Leadenhall-street, with the beneficial Lease.

### MESSRS. PUTTICK and SIMPSON,

auctioneers of literary property, will SELL by AUCTION, on the Premises as above, on Monday, April 20th, and following days, the entire important and valuable STOCK of Mr. S. C. Taylor, music-seller, who is retiring from business, including 30 pianofortes, all of extended compass of the best manufacture, elegantly finished in mahogany, rosewood, and walnut-wood; two harmoniums; 30 first-class English concertinas, German concertinas, flutinas, cornpeans, saxhorns, and other brass instruments, flutes, flageolets, clarionets, violins, violoncellos, bows, kettle drums, side and bass drums, musical boxes, costly plate-glass show-cases, with expensive marble stand, 10,000 pieces of modern music, about 20 ancient and modern pictures, a few lots of furniture and fixtures; also the beneficial Lease of the Premises, extending fifty feet in depth, with ample cellars, held at a very moderate rent. May be viewed Friday and Saturday before the sale, and catalogues had on the premises; and of the auctioneers, 191, Piccadilly; or on application to the auctioneers on receipt of two stamps.

## Musical Publications.

### RESIGNATION.—New Sacred Song

by Miss M. LINDSAY, composer of "The Lord will provide," "The Psalm of Life," "Excelsior," &c., finely illustrated, 2s. 6d. N.B.—Pianos for hire at 12s. per month and upwards.

THE ECONOMICAL WONDER OF THE DAY.—HAMILTON'S MODERN INSTRUCTIONS FOR THE PIANOFORTE, 142nd Edition, 4s.; ditto for Singing, 5s.; Hamilton's Dictionary of 3500 Musical Terms, 50s.; E. ition; and Clarke's Catechism of the Rudiments of Music, 1s.

HAYDN'S FIRST SERVICE (Mass), Mozart's First and Twelfth Masses, Mozart's Requiem, Beethoven's First Mass—each 2s. All arranged by JOHN BISHOP. English and La in Words complete. And E. ssini's Stabat Mater, by J. Warren, 2s.

THE ORGAN: its History and Construction. By E. J. HOPKINS and Dr. BRANLEY. Profusely Illustrated. Royal 8vo. 700 pp., bound in cloth, 31s. 6d. "This is the most thorough and complete organ work ever published."—American Paper

HAMILTON'S MODERN INSTRUCTIONS FOR SINGING. 9th Edition. Large music folio, 55 pages, price 5s. "The name of Hamilton is a guarantee for excellence in everything that relates to musical instruction."—Liverpool Mail.

THE BRIDAL QUADRILES. By HENRY D'ORSAY. Piano solo, beautifully illustrated, 4s. London: ROBERT COCKS and Co., New Burlington-street, W., and all music-sellers.

### JUST PUBLISHED, Price 8s.,

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING.

By ADOLFO FERRARI. To be had at his Residence, Devonshire-lodge, Portland-road, Portland-place; also at Cramer and Co.'s, 201, Regent-street; Leader and Cook's, 63, New Bond-street; and all the principal music-sellers.

The finest Set of Valses of the season is the

### CAVENDISH EUTERPEON VALSES,

as played at the Argyll Rooms, &c. Composed by DANIEL IMHOF, and beautifully illustrated by Rosenthal. Free by post, 4s. Also, by the same author, Loreley Polka, as played at the Argyll Rooms, &c., beautifully illustrated by Rosenthal. Free by post, 3s. Euterpeon Rooms, 547, Oxford-street. Imhof and Mukle, German organ-builders pianoforte-makers, and music-publishers.

## NOTICES, &amp;c.

Post Office Orders should be made payable to JOHN SMITH, Strand Office and addressed No. 11, Crane-court, Fleet-street, London.

All remittances should be addressed to the publisher.

Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

## THE MUSICAL GAZETTE

SATURDAY, APRIL 11, 1857.

Since our last publication, a good blow has been aimed at concerts which are christened or nick-named "Monster," "Mammoth," "Leviathan," &c., by Mr. HOWARD GLOVER, who, on Saturday evening last, gave the first of a series of "Educational Concerts for the People," in St. Martin's Hall. It would appear to have been hitherto considered necessary, in order to gain the musical suffrages of "the people," that concert programmes should be of monstrous dimensions, or that the music should be of a popular character—that which will be at once recognised by the majority of the audience, or such as is likely to catch the ear readily. On the other hand, the programmes of concerts that are high-priced and exclusively attended are made to contain the choicest *morceaux*, it being evidently assumed that those whose means enable them to gratify their taste for any particular study have been highly educated in music. It would take a whole army of statisticians to ascertain the exact extent to which music is cultivated in the various classes of society, so, in the absence of positive information, we can only conjecture on the subject, and we have a shrewd notion that the "upper ten" are not entitled to all "the good tunes." We believe we are not far wrong in stating that a large proportion of our aristocracy acquire what discriminative taste they may possess in musical matters to the fact of their being habituated, through the aforesaid "means," to the best music rendered by the best performers. The fact of their engaging masters of repute (just "returned to town for the season," &c.) does not necessitate their being more healthily educated in music, for we know, and lament, that many a master teaches in good families, with no higher intention than that of making his pupils tolerably proficient as executants, or acquainted with the most insipid fantasias and ballads of the time. Our own experience assists us in this impression. We have entered houses where the wealth of the occupants led us to expect everything that was refined; where *chef d'œuvres*, in the shape of painting and sculpture, warranted our expectation that on the piano-forte we should find copies of the artistic creations of BEETHOVEN and MENDELSSOHN; and what have we seen?—a fantasia by a "fashionable" writer, an exploded polka (not even possessing the qualification of novelty), or "The Rateacher's Daughter!" Why, under such circumstances, the higher classes should be considered the only portion of society capable of appreciating classical music, we are at a loss to conceive. It is high time that there should be concerts organized, on some solid foundation, that will put within the reach of the less opulent lovers of the art, compositions and performances hitherto confined to the ears of the rich. This has been already done by M. JULLIEN with regard to orchestral music, and now we hope Mr. HOWARD GLOVER will have sufficient success at the outset of his enterprise to enable him to improve and refine the taste of his audiences by giving them the best chamber music, instead of 'popularities' which must sooner or later prove sickening to the hearers.



The following music has been performed at the Palace during the week.

## By the band of the Grenadier Guards:—

Overture, <i>Son and Stranger</i> .....	Mendelssohn.
Waltzer, "Fair Star" .....	D'Albert.
Selection, <i>Preciosa</i> .....	Weber.
Duetto, <i>Lobgasing</i> .....	Mendelssohn.
Galop .....	Arban.

## By Her Majesty's private band:—

Overture, <i>Lucetia</i> .....	Warschner.
Selection, <i>Fidelio</i> .....	Beethoven.
March of the Huns .....	W. G. Cousins.
Chœur du Marche and Airs de Ballet, <i>Masaniello</i> .....	Auber.
Overture, <i>Der Ahnenschatz</i> .....	Reissiger.
Selection, <i>Les Huguenots</i> .....	Meyerbeer.
Quartetto, <i>Rigoletto</i> .....	Verdi.
Scene de Danse, <i>La Bayadère</i> .....	Auber.

## By the band of the 2nd Life Guards:—

March .....	Wieprecht.
Selection, <i>Robert le Diable</i> .....	Meyerbeer.
Andante, Symphony in G minor .....	Beethoven.
Selection, <i>Sémiramide</i> .....	Rossini.
Waltz, <i>Maria</i> .....	Gungl.

## By the band of the 1st Life Guards:—

March Potpourri, "Les Rencontres" .....	Dunkler.
Selection, <i>La Favorite</i> .....	Donizetti.
Mazurka, "Emma and Hannah Louisa" .....	Alfred di Rothschild.

## Metropolitan.

## AMATEUR MUSICAL SOCIETY.

At the sixth concert, on the 23rd ult., Mr. E. Perry's M.S. symphony in D was performed. There is a very old-fashioned cut about it, but it is a meritorious production. There are five movements, neither of which call for especial remark on a first hearing, except the *andante religioso*, which has an unnecessary "pendant" (of some three or four notes) to the first strain. True, this small phrase is turned to account, being introduced immediately afterwards, and forms a theme for an imitative passage, on the conventional plan of sinfonias and sonatas; but its first appearance is decidedly infelicitous. The lovely slow movement from Mendelssohn's Italian symphony followed—a queer arrangement of the programme—and was not so well played as Mr. Perry's symphony. In the accompaniments to Benedict's concertino the band were much more satisfactory. The Concertino (an excellent work, with beautifully instrumented accompaniments) was played by Mr. Waley, and conducted by the composer.

Mr. Henry Leslie's choir sang Gibbons's madrigal, "The Silver Swan," their conductor's boat-song, which we were sorry to hear repeated, since it does its author no credit: the rapid utterance of the final syllables of the first and third lines is positively distasteful to us. In the second part, Hatton's "Tars' Song" was given by this well-trained choral force. Mozart's "Ave verum" we had hoped to have heard with the organ again. The orchestral accompaniment, however legitimate, rather marred its effect on this occasion. Extra rehearsal (the choir with the orchestra) should be provided if such works are performed. The solo vocalist was Miss Mary Keeley, by permission of B. Webster, Esq. It would have been as well if B. Webster, Esq., had withheld his permission, and confined the damsel's performances on the 23rd ult. to *A Night at Notting Hill*, for assuredly Miss Keeley is a long way off a concert-room vocalist. She appears to have a voice of very pleasing quality, but it is at present in great need of culture. Perhaps Miss Keeley claims indulgence as being an "amateur" when off the boards. Her first song, "The river and the star" was not to our taste, but we have not yet seen the music, and it may improve on acquaintance.

The concert of Monday last was one of peculiar interest, since an overture, composed expressly for the Society by Balfe, was produced, and three vocalists made their *débüt*. Balfe, who was very warmly received, conducted his overture. It is not a pretentious work, but it is *piquant*, and full of the facile and fluent melody which characterises the compositions of this highly-talented author. There is a short opening *adagio*, in which the cornet plays conspicuously, followed by an *allegro moderato* in 6-8 time, with a theme of considerable simplicity, and ingenious—but not



elaborate—treatment thereof. In this movement the *adagio* re-appears, the simple reiterated notes of the cornet being turned to account in a cunning manner. The overture was much applauded: it was fairly played, though the conductor evidently required more light and shade than the gentlemen of the orchestra seemed inclined to grant.

*Début* No. 1 was that of Miss Constance Roden, who sang the charming melody known as "Waters of Ellé" with much feeling, and with evidence of some command already acquired over a voice of good quality. Miss Roden's voice is very full in the lower part of the register, and her extreme high notes appear to be produced with *tact*, if not with *effort*, from which it may be inferred that her voice is yet likely to be a contralto, or it may now be considered a full-toned *mezzo-soprano*. She was encored, and she repeated the last two verses of "Waters of Ellé,"—as song, by the way, about "Guileful love," not quite "proper." We thought instinctively of *La Traviata*, and, glancing down the programme, we observed with coincident astonishment that a selection from this "abominable" opera was to be performed. Let us at once describe the selection. It commenced with the first few bars of the overture, which led to the duett in the last act, "Parigi, o cara," the tenor part being assigned to the cornet-à-piston, (Mr. Tatham), and the soprano to the oboe (Mr. Pollock). This was taken much too slowly, the peculiar *sforzando* note, in the latter part of the duett, was disregarded (or omitted in the transcription), and the *cadenza* was singularly ineffective: the repeated notes for the cornet against the small chromatic passage for the oboe, first played in the upper octave, and then in the lower, had an effect that was decidedly meagre, and which bordered upon the ridiculous. The first chorus (Act 1) now stepped in, and formed a lively contrast to the duett; it was spiritedly played, and was beaten at orthodox speed. Not so the following, "Ah fors'è lui;" this air, one of the best in the opera, was played with much expression by Mr. Pollock on the oboe, but the dirge-like slowness was most unfortunate. "Libiamo" fared no better; it had rather the pomposity of the *minuet-de-la-cour*, than the sprightliness of the *brindisi*. The arranger of the selection has been determined to adhere to the tragic *dénouement* of *La Traviata*, for he concludes with the *finale* to the opera, not by any means an effective pendant to the *brindisi*, though in accordance with the time-honoured custom of finishing off operatic fantasias and *pots-pourris* with the actual *finale* to the work itself. When this selection is repeated, we recommend—in addition to quickening the speed of the chief movements,—that it conclude with the "libiamo."

But we are forgetting the new vocalists. *Début*, No. 2 was that of Mrs. Haynes, whose husband's name has been frequently mentioned in this journal in connection with concerts at Kidderminster and Malvern. We believe we are indebted, for the pleasure of hearing Mrs. Haynes, to the recent vacancy at St. Andrew's, Wells-street, since her husband was a candidate for the appointment of organist (and was very nearly elected).

Whether Mrs. Haynes's visit will lead to her adopting a metropolitan residence, remains to be seen. The lady possesses a very pleasing voice (somewhat hard, but decidedly pleasing), a charming and thoroughly unaffected manner, and sings with a certain amount of grace and finish, which show that her *début*-ancy is merely metropolitan, and that she has acquired some experience in the provinces. Her singing of the *scena e preghiera* from Rossini's *Otello* was very praiseworthy, and the fair vocalist was rewarded with hearty applause. *Début* No. 3 was that of Mr. Cleather, one of the first violins in the society's orchestra, and a new member of Mr. Leslie's choir. He made his first appearance as a solo vocalist, and acquitted himself well in Esser's pretty song, "Mein Engel." In Rossini's chamber duett, "Mira la bianca luna" (with Mrs. Haynes) he was less successful; indeed, the lady did not make the best of the soprano part of this. The *pianissimo* was such a particular softness that the voices of the singers were inaudible half-way down the room. Experience alone will remedy such little defects. With regard to Mr. Cleather, who possesses a tenor voice of strength and good quality, he is evidently better adapted for the German *lied* than the Italian *aria*. So young a vocalist should choose between styles so essentially dissimilar.

The instrumental music, in addition to what we have already mentioned, consisted of Mozart's G minor symphony, Beethoven's overture to *Men of Prometheus*, and movements from Handel's concerto in F. The last of these movements, a minuet and trio,

appeared to please amazingly; it is exceedingly melodious, and a constantly and steadily moving bass preserves the stately character of the minuet throughout.

Mr. Henry Leslie conducted, and Mr. Waley accompanied the vocal music.

The audience was more than usually brilliant, and there was a large sprinkling of beauty. Two senses are generally charmed at the concerts of the Amateur Musical Society: on this occasion the eyes derived especial gratification from the perusal of so many pretty features.

At the next concert Mr. Leslie's symphony will be performed, also Mendelssohn's descriptive overture, *The Calm Sea and Prosperous Voyage*.

#### MR. ALFRED MELLON'S CONCERTS.

A series of concerts at Drury-lane Theatre, under the direction of Mr. Alfred Mellon, the talented conductor of the Orchestral Union, commenced on Monday evening. Some of the best solo players belonging to M. Jullien's permanent orchestra were added to Mr. Mellon's staff, and a glorious phalanx of instrumentalists was therefore present to give effect to some of the finest compositions. The advantage of so good a band was made evident on the opening night in a selection from Beethoven's 9th symphony (*adagio* and *scherzo*), the overture to *William Tell*, (the last movement being encored), and in the accompaniments to Mendelssohn's rondo in E flat, played to perfection by Miss Arabella Goddard. The vocal music was provided by Miss Louisa Vinning and Mr. Winn, the songs being "Tacea la notte," "Revenge, Timotheus cries" (Alexander's Feast), and Schubert's "Wanderer." Mr. Winn, who is chiefly known, since his residence in town, as a ballad singer, acquitted himself exceedingly well in these great songs. He should turn his attention to *large* music.

The vocal part of the selection was, on Tuesday evening committed to Madame Gassier, Miss Dolby, Miss Louisa Vinning, Messrs. Millard and W. Winn. Benedict's bravura, "Carnaval de Venise," sung by M<sup>me</sup>. Gassier, was encored in an uproar of applause. Miss Vinning gave Weber's "Softly sighs" and "Home, sweet home," for which, being encored, she substituted a Scotch melody, which she sang with charming ease, vivacity and *naïveté*. Miss Dolby pleased very much in her two songs, Mendelssohn's "First Violet" (which, by the way, is very well scored), and Balfe's beautiful ballad, "The green trees whispered." Mr. Millard obtained a recal in "Una furtiva lagrima," and Mr. Winn in Balfe's serenade, "My bark is bounding near." The gem of the instrumental selections was Beethoven's *allegretto* from the symphony in F, beautifully played, highly relished, and loudly encored. The selection from the *Huguenots* wants the stage to give it its due effect: without its dramatic accessories it has a somewhat crude and disjointed effect. But we must do justice to the viola solo playing of M. Schreurs, as well, indeed, to Mr. Lavigne, and to the other soloists who performed in it. Mr. Hughes gave a solo on the 'ophicleide; and the overtures to *Der Freischütz* and *William Tell* were admirably played, the last movement of the latter being encored.

At the concert of Wednesday, Miss Louisa Vinning, Miss Juliana May, and Mr. Thomas sang. Miss Vinning gave "Robert, toi que j'aime," and was encored in "The syren of the ball;" she also sang "La ci darem," with Mr. Thomas. There were two disappointments: the music for Miss May's ballad was not forthcoming, and Signor Picco was too ill to perform. In lieu of these performances Mr. Collins played a violin solo. "O, ruddier than the cherry" was sung by Mr. Thomas. The instrumental music comprised the overture to *Mañana* (encored), the *larghetto* from Beethoven's second symphony, Mendelssohn's Wedding March, and a selection from *Il Trovatore*, arranged by Mr. Alfred Mellon; also solos on the oboe by M. Lavigne, and the violoncello by M. Demunck.

SIR JOHN SOANE'S MUSEUM. — After a vacation of nine months, the collection of models, books, paintings, drawings, and works of art contained in Sir John Soane's museum, Lincoln's-inn-fields, is re-opened to the inspection of the public, and free access will be afforded on the Thursday and Friday in each week till the end of the month of June, to all persons who apply previously, by letter or personally, for tickets of admission.

## EDUCATIONAL CONCERTS FOR THE PEOPLE.

The first of these concerts, under the direction of Mr. Howard Glover, took place at St. Martin's Hall, on Saturday last, and was well attended. The vocalists were Miss Stabbach, Miss Julia Bleaden, Miss Jefferys, the Misses Brougham, and Mr. Miranda. That a large and mixed audience can be found capable of appreciating music superior to what one finds in the ordinary run of concerts was speedily proved—the first piece in the programme, Spohr's "Bird and the Maiden," being encored. It was unaffectedly sung by Miss Julia Bleaden, the oboe *obligato* (it was written for clarinet) being played by Mr. Alfred Nicholson. An English adaptation of Mozart's "Dove song" was sung by Miss Jefferys, Weber's "Softly sighs" by Miss Stabbach (this song was out of place at a chamber concert), and two of Handel's songs by Mr. Miranda. Mr. H. Blagrove and M. Paque played solos, Mdlle. Coulon one of Beethoven's sonatas, and these artistes joined in the performance of Mendelssohn's C minor trio, which was very well rendered, and enthusiastically applauded. Messrs. Howard Glover and Aguilar presided at the pianoforte.

KENSINGTON.—Mr. W. R. Braine, the organist of St. Barnabas' church, has given two concerts at the St. Barnabas' schools. Of the first, we have no particulars; the second took place on the 30th ult., when the assistance of the following vocalists was obtained:—Miss Messent, Miss Palmer, Mr. Wilbye Cooper, Mr. Gadsby, and Mr. Henry Buckland, Mr. W. R. Braine, and Mr. F. Braine presiding at the pianoforte. The room was tastefully fitted up for the occasion. The programme consisted of sacred music. Miss Messent selected from Handel, singing with good effect, "Farewell, ye limpid streams" (*Jephtha*), and "O had I Jubal's lyre" (*Joshua*). Miss Palmer gave the air, "O thou that tellest" from *The Messiah*, the chorus being performed in continuation, and the Evening Prayer from *Eli*; Mr. Wilbye Cooper sang "If with all your hearts," the beautiful tenor solo from *Elijah*; and Rossini's "Cujus animam." From the same work, *Stabat Mater*, Mr. Gadsby chose "Pro peccatis," of which fine air he gave a very good version. Mr. Henry Buckland, in the great bass song from *The Creation*, "Now heaven," was not so successful, his time being throughout very uncertain. The choruses included, "The heavens are telling," "Gloria" (Mozart's 12th), and the prayer from *Masaniello*; a few choice concerted pieces were also introduced. Between the parts Mr. W. R. Braine played an arrangement of the Vesper Hymn. In a concert of entirely sacred music this was bad taste. In preference to variations on a theme, we should have suggested an adaptation (as pianoforte duett) of one of the great sacred instrumental movements, such as part of the *Lobgesang sinfonia*, the overture to *St. Paul*, or *The Last Judgment*. We hear that Mr. Braine purposes giving two concerts of secular music in the month of May.

MR. GEORGE CASE gave a mammoth concert, with a programme of four dozen pieces, at Exeter Hall, on Monday evening. The following vocalists assisted:—Mrs. Enderssohn, Mrs. Weiss, Mrs. Henri Drayton, Mrs. Newton Frodsham, Madame Anna Thillon, Miss Stabbach, Madame Gassier, Madame Zimmermann, Miss Poole, the Misses Brougham, Miss Juliana May, Miss Lizzie Harris, Miss Medora Collins, Miss Dolby, Miss Palmer, Miss Lascelles, Miss Fanny Huddart; Mr. Donald King, Mr. Henri Drayton, Mr. Weiss, Mr. Allan Irving, Mr. Winn, Mr. Genge, and Mr. T. Williams. The solo instrumentalists were M. Sainton, Miss Chat-terton (harp), M. Remusat (flute), and Herr Zirom (emmelynka), while the sisters and brothers Case performed upon concertinas, and Mr. George Case gave a new fantasia on old English melodies. A protest was entered by Mr. Case against encores, but the audience insisted upon some repetitions. The pieces which excited their enthusiasm were "The Minstrel Boy" (Miss Palmer), a new Irish song by Lady Dufferin (Miss Dolby), Mrs. Henry Shelton's song, "The Sailor's Grave," and "The Carnival" (Madame Gassier). In consequence of these repetitions the following pieces were omitted, "The Canteener" (Mrs. Enderssohn), "Stand to your guns" (Mr. Hamilton Braham), "The Gondolier" (Miss Poole), "We dance by night" (Misses Brougham). Miss Maria Stanley, Miss Lizzy Stuart, Mr. Millard, Mr. George Perren, and Mdlle. Coulon were in the programme, but they were either absent, or time would not admit of their obtaining a hearing.

MR. GEORGE TEDDER put his popularity to a severe test last week, by announcing his annual concert at the Music Hall of

the Royal Surrey Gardens, but the appearance of the interior of the building, at the commencement of the entertainment, proved that he had not reckoned without his host. The concert was of the "monster" order. From all such monsters Fate defend us! It must share the fate of all monster concerts; that is, we must confine ourselves to gazetting the performers. Madame Caradori, Madame Zimmermann, Madame Anna Thillon, Mrs. Weiss, Mdlle. Rudersdorff, Madame Onorati, Miss Banks, Miss E. L. Williams, Miss Jefferys, Miss Poole, Mrs. Thomas, Miss Eyles, Miss Lizzy Harris, Miss Medora Collins, Mdlle. Coulon and Miss Susan Goddard (pianoforte); Mr. Weiss, Mr. T. E. Williams, Mr. Blyth, Mr. Haskett, Mr. Haines, Mr. Hamilton Braham, and Mr. George Tedder: Mr. Boleyn Reeves (harp), and the Hungarian Band. Here were performers enough to have supplied half-a-dozen music halls!

MONDAY EVENING CONCERTS FOR THE PEOPLE.—The twenty-eighth concert, on Monday last, was attended by the Lord Mayor and Lady Mayoress, with the Sheriffs and Under-Sheriffs. The programme consisted of sacred music, rendered by Miss Birch, Miss Manning, Miss Clara Mackenzie, Miss Bassano, Mr. Dawson, Mr. Seymour, Mr. Wallworth, and the London Vocal Union. Between the parts, Mr. Adolphus Francis, the celebrated elocutionist, read a chapter from Dickens's *Curiosity Shop*.

THE musical arrangements at the annual festival of the City of London General Pension Society were under the direction of Mr. George Genge; and the performers were the Misses Brougham, Mr. Holmes, Mr. Shoubridge, and Mr. Smythson.

ROYAL COLOSSEUM.—A selection from Haydn's *Creation* has been performed each evening, under the direction of Herr Manns. The solo vocalists have been Miss S. Cole, Mr. Montem Smith, and Mr. Henry Buckland.

MR. AGUILAR recently gave a *matinée* at his residence; a programme of "classical" and "brilliant" pianoforte music being performed by his most advanced pupils.

## Theatrical.

ALDRESHOTT.—At the fourth performance by the officers of the 7th Royal Fusilier Guards, *The Loan of a Lover* and *Perfection* were represented.

LYCEUM.—Yesterday week Mr. Dillon's benefit closed the theatrical season at this house. *Richelieu* and *Belphegor* were the pieces selected for performance.

At the close of *Richelieu* Mr. and Mrs. Dillon were called before the curtain and received the plaudits of the audience.

Mr. Dillon then addressing the audience, said that he had intended on that occasion to make a set speech, but, believing in spontaneity, he thought it better to trust to the expression of the heart, and from the bottom of his heart he thanked the public for the kind support they had given him during his management. (Applause.) When he first assumed the responsibility of the management he had enemies—as who had not some? It was said that at most he could not keep the theatre open more than three weeks, and that he would certainly break down in four or five. But he had disappointed that expectation—(applause)—he carried the theatre through the season; he met every engagement he had contracted, and at the close he had a handsome remuneration for his own services. (Applause.) He believed that with such support as he had received he would have been able to continue the season with success all through the summer; but he was not desirous of losing the *prestige* which the theatre would acquire from the performance of opera. He had many novelties in preparation, and amongst them a play by Mr. Leigh Hunt, which he would bring forward next season. (Applause.) He regretted that the illness of Mrs. Dillon obliged him to withdraw Mr. Marston's drama so soon—that would also be brought forward. He could not on such an occasion refrain from thanking his company, who acted with him in the best spirit. (Applause.) There was not, he believed, a single dispute since he assumed the management of the theatre. (Applause.) He also begged to tender his most grateful thanks to the conductors of the press for their fair and candid criticisms. He repeated that he felt most grateful to the public, and he bid them adieu till August next.

Miss Woolgar was then called for, and was heartily greeted by the audience.

Among Mr. Dillon's successful assumptions during his spirited



management at the Lyceum, must be specialised that of the character of *Hamlet*, while he must be commended—in a different capacity—for the excellent manner in which Shakspeare's great tragedy has been put upon the stage.

The members of the company have presented Mr. Dillon with a testimonial of their esteem for him in his managerial position, as well as a mark of their appreciation of his private worth.

## CHORAL SERVICES

On April 5, being Palm Sunday.

## ST. PAUL'S CATHEDRAL.

CHANT.	SERVICE.	ANTHEM.
M.—Robinson in E flat.	Patrick in G minor.	
E.—Crotch in E and A.	Patrick in G minor.	Behold the Lamb. Handel.

## CHAPEL ROYAL, ST. JAMES'S.

M.—Crotch in B flat.	Boyce in C.	Who is this. Arnold.
E.—Woodward in C.	Arnold in A.	Hosanna. Gibbons.

## ST. GEORGE'S CHAPEL ROYAL, WINDSOR.

M.—Robinson in E.	Rogers in D.	Hosanna. Gibbons.
E.—Boyce in E.	Rogers in D.	Behold the Lamb. Handel.

## TEMPLE CHURCH.

M.—Stafford Smith in G.	Boyce in A. Sanctus, &c., Gibbons and Beethoven.	Who is this. Arn. Id.
E.—Turle in D.	Arnold in A.	The heavens declare. Boyce.

## LINCOLN'S INN.

M.—Hayes in E and Parnell in E.	Benedicite, Tallis in E. Jubilate, Creighton in E.	Hosanna to the Son of David. Gibbons.
E.—Dupuis in A.	Child in D.	Thy rebuke hath broken his heart. Handel.

## ANNOUNCEMENTS FOR THE SEASON.

- April 13. Verdi concert, Exeter Hall, evening.
15. Miss Arabella Goddard's second *soirée*, at her residence.
- Acis and Galatea* and *Walpurgis Nacht*, St. Martin's Hall.
20. Philharmonic Society, concert, Hanover-square, evening.
21. Musical Union, *matinée*, Willis's Rooms (great room).
- Vocal Union, concert, Hanover-square, evening.
22. Herr Pauer's second *soirée*, Willis's Rooms (great room), evening.
23. Mr. Hodgkinson's concert, Hanover-square, evening.
27. Amateur Musical Society, concert, Hanover-square, evening.
28. St. Mary's Hospital, concert, Hanover-square, evening.
- Royal Academy, concert, Tenterden-street, morning.
29. New Philharmonic Society, concert, Hanover-square, evening.
- May 4. Philharmonic Society, concert, Hanover-square, evening.
5. Musical Union, *matinée*, Willis's Rooms (great room).
- Vocal Union, concert, Hanover-square, evening.
5. Mr. Kiallmark's *soirée*, Beethoven Rooms.
6. Miss Arabella Goddard's third *soirée*, at her residence.
- Emporio Italiano, concert, Hanover-square, evening.
7. Lambeth Choral Society, concert, Vestry Hall, Lambeth (private subscribers' concert).
9. Mrs. John Macfarren's first *matinée*, at her residence.
11. Amateur Musical Society, concert, Hanover-square, evening.
- Mr. Langton Williams's concert, Music-hall, Store-street, evening.
- Messrs. R. Blagrove and Harold Thomas's *matinée*, Willis's Rooms.
12. Signor and Madame Ferrari's concert, Hanover-square, evening.
13. Miss Birch's concert, Hanover-square, evening.
- The Two Hundred and Third Anniversary Festival of the Sons of the Clergy, St. Paul's Cathedral.
- Herr Pauer's third *soirée*, Willis's Rooms (great room).
15. Mr. Henry Leslie's Choir, concert, Hanover-square, evening.
18. Philharmonic Society, concert, Hanover-square, evening.
19. Musical Union, *matinée*, Willis's Rooms (great room).
- Mr. Kiallmark's second *soirée*, Beethoven Rooms.

20. Exhibition of Plants, Flowers, and Fruit, Royal Botanic Society, Regent's Park.
22. Herr Deichmann's *soirée*, Willis's Rooms (great room).
25. Amateur Musical Society, concert, Hanover-square, evening.
- Mr. G. Cusins's first *matinée*, Willis's Rooms.
26. Miss Stabach's concert, Hanover-square, evening.
27. Emporio Italiano, concert, Hanover-square, evening.
29. Mr. Henry Leslie's Choir, concert, Hanover-square, evening.
30. Mrs. John Macfarren's second *matinée*, at her residence.
- June 1. Philharmonic Society, concert, Hanover-square, evening.
2. Musical Union, *matinée*, Willis's Rooms (great room).
- Royal Academy, concert, Tenterden-street, morning.
3. New Philharmonic Society, concert, Hanover-square, evening.
- Miss Dolby and Mr. Lindsay Sloper's concert, Hanover-square, morning.
4. Herr Deichmann's concert, Willis's Rooms (great room), morning.
8. Messrs. R. Blagrove and Harold Thomas's concert, Willis's Rooms morning.
- Herr Molique's concert, Hanover-square, evening.
9. Mr. Kiallmark's third *soirée*, Beethoven Rooms.
10. Royal Society of Female Musicians, concert, Hanover-square, evening.
11. Mr. Henry Leslie's Choir, concert, Hanover-square, evening.
13. Full rehearsal, Crystal Palace, for Handel Festival.
15. Philharmonic Society, concert, Hanover-square, evening.
- Handel Festival, Crystal Palace.
17. Handel Festival, Crystal Palace.
19. Handel Festival, Crystal Palace.
23. Musical Union, *matinée*, Willis's Rooms (great room).
24. Emporio Italiano, concert, Hanover-square, evening.
29. Philharmonic Society, concert, Hanover-square, evening.
- Mr. W. G. Cusins's second *matinée*, Willis's Rooms.
30. Musical Union, *matinée*, Willis's Rooms (great room).
- July 6. Messrs. R. Blagrove and Harold Thomas's concert, Willis's Rooms, morning.
7. Royal Academy, concert, Tenterden-street, morning.
14. Musical Union, *matinée*, Willis's Rooms (great room).
15. Emporio Italiano, concert, Hanover-square, evening.

## Theatres.

## PRICES, TIME OF COMMENCEMENT, &amp;c.

ADELPHI.—Private Boxes £2 2s.; Stalls, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Half-price at nine o'clock. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

DRURY LANE.—Upper Gallery, 6d.; Lower Gallery, 1s.; Pit, 2s.; Upper Boxes, 1s. 6d.; First Circle, 2s. 6d.; Dress Circle, 3s.; Stalls, 5s. Private Boxes, 10s. 6d., £1 1s., £1 11s. 6d., and £2 2s.—Doors open at half-past 6, commence at 7.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Lower Gallery, 1s.; Upper Gallery, 6d. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Lower Gallery, 1s. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half-past 6, commence at 7.—Second Price at 9 o'clock.

LYCEUM.—The Box-office open from 11 to 5 o'clock. Stalls, 5s. (reserved the whole of the evening); Dress Circle, 4s.; Upper Circle, 3s.; Pit, 2s.; Gallery, 1s. Half-price to all parts of the House at 9 o'clock, Stalls excepted. Doors open at half-past 6, commence at 7.

MARYLEBONE.—Boxes, 2s. (half-price at 9 o'clock, 1s.); Pit, 1s.; Gallery, 6d. Box-office open from 11 till 3. Doors open at half-past 6, commence at 7.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Place retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s.; Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s., and £1 11s. 6d. Box-office open from 11 till 5. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 4s.; Boxes and Reserved Seats, 2s. (Children half-price); Pit, 1s.; Galleries, 6d. Doors open at half-past 6, commence at 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 6d.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 3d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

## Provincial.

CARLISLE.—The members of the Choral Society gave their third annual grand concert in the Mechanics' Hall, on Wednesday, 1st instant, to a crowded audience, when was performed for the first time in Carlisle, Handel's celebrated oratorio *The Messiah*, with full orchestral accompaniments. The following were engaged for the occasion, viz.: Miss Milner, soprano of the London Philharmonic Society, and principal soprano at the late York Festival; Miss Barwick, contralto, of the Royal Academy; Mr. Ashton, principal tenor of Durham Cathedral; and Mr. Lambert, principal basso of York Cathedral. Principal violin, Mr. H. C. Cooper; leader and solo harmonium, Mr. Rowland. Conductor, Mr. W. Metcalfe.

Miss Milner sang remarkably well, and gave such a reading of the soprano music as only can be expected from one occupying the high position she does. Especial mention should be made of her singing of the difficult bravura aria "Rejoice greatly." Miss Barwick's voice is not suited to sacred music, and she took both her songs much too slowly. Mr. Ashton sang with great taste; we were much pleased with his reading of "Behold! and see," and in "Thou shalt break them," his fine voice told with remarkable effect. The whole of the bass songs were entrusted to Mr. Lambert; his efforts were in "Behold darkness," and "Why do the nations." The choruses were all well sung, and we must here say that great credit is due to Mr. Metcalfe, the talented conductor, for the manner in which this department was gone through, from "And the glory," to the "Amen" chorus. It is very gratifying to see this young society taking such a high stand, it speaks well for the committee of management, and for all who are connected with the society.

DUBLIN.—The benefit of Miss Catherine Hayes, on Saturday evening, was one of those flattering demonstrations of admiration and respect which exalted genius only has a right to expect, and which, when justly merited, the Dublin public is ever ready to concede. The house was an overflowing bumper, in the fullest sense of the term. The box circles exhibited no break in the thronged assemblage of fashionables occupying every seat—the pit was filled to inconvenience—the middle gallery was equally crowded; whilst, over all, the Olympus of the top gallery loomed darkly, with its host of deities enthroned, rank above rank, "thick as leaves in Vallambrosa," and making the old house ring with song and merriment. The Lord Lieutenant arrived shortly after eight o'clock, accompanied by Lady Fanny Howard and a brilliant suite. On his Excellency being recognised, his health was proposed by the gods, and honoured with loud cheering, and the chant of "He's a right gay fellow," &c. The programme of the evening's entertainment comprised a rich *mélange* of opera music, and the additional treat of two or three ballad melodies by Miss Hayes, whose appearance was the signal for one unanimous burst of welcoming cheers. She personated the character of Norina in the opera of *Don Pasquale*, the last two acts of which were presented. Our musical friends need not be informed that in these are contained the principal, indeed the only, harmonic gems of the opera. The quartett, "E Rimasto," was well given, Mr. Tennant displaying all his usual taste in the tenor part, with a power and resonance of voice immensely improved. Signor Badiali was perfect; and the buffo part was admirably supported by Signor Maggioratti. We want words to describe the arch grace and *espieglerie* of manner which Miss Hayes threw into the part of Norina. We have rarely heard her voice in such perfection. We must mention her singing of the cabaletta, "Va, caro Sposino," and her version of the duett with Mr. Tennant, as especially fine. Mr. Tennant succeeded well in the tenor part of the latter, and was

deservedly encored in the 'serenade "Com' è gentil." Between the acts a complimentary address to Miss Hayes was delivered, amidst deep silence, from the upper gallery, by one of the "gods," on the part of his fellow-immortals, which was received with general applause. A large white banner, wreathed with laurels and shamrocks, and inscribed with the name of the fair vocalist, was waved from the upper gallery, and subsequently, on Miss Hayes's appearance, and on her concluding one of the melodies, a wreath of flowers and shamrocks, with an address appended by white satin ribbon, was thrown at her feet. The fair cantatrice gracefully acknowledged the compliment, amidst thunders of applause, in which the occupants of the pit and box circles emphatically joined. After the first operatic piece Miss Hayes was led forward by Mr. Harris, and sang the fine soul-stirring melody, "The harp that once," and afterwards the popular English ballad of "Home, sweet home." In consequence of an enthusiastic encore she came forth once more, and gave the pretty Scottish song of "Coming through the rye" with inimitable grace and sweetness. We can merely allude to her grand vocalism and acting in the second acts of *Lucia di Lammermoor*, which concluded the entertainments. She was heard in the maniac scene in wrapt silence; and, as she was borne off the stage, the entire house reverberated with peals of plaudits. Signor Volpini and Signor Badiali were splendidly effective, as Aston and Edgardo. On Miss Hayes coming forth finally, the entire audience rose, and greeted her in the most enthusiastic manner—and thus concluded the present engagement of our gifted countrywoman, which, we sincerely trust, has been as satisfactory to the spirited lessee of the theatre, as it has been to the admirers of operatic music.—*Dublin Freeman's Journal*.

LEEDS.—On Saturday last the usual People's Concert, was given in the Music Hall by the Recreation Society, who had engaged to perform an excellent miscellaneous programme, Miss Marianne Masser, Miss Helena Walker (pupils of Mr. Spark), Mr. George Buckland, and Mr. George Haddock; with Mr. Spark, the society's conductor, as accompanist. The first named young lady was successful in her *début* a few weeks since, although a want of self-control was then evident. The necessary ingredient of confidence, for a public singer, was wanting more in Miss Masser last Saturday than even on the previous occasion, and the consequence was that her success was not complete. We are sorry that a soprano voice of such purity, power, and compass should be lost to us; for although it was evident that Miss Masser had been well trained, it is also certain that a high stand in the profession can never be taken by her from the cause we have named. A different result was achieved by Miss Walker, who also possesses a soprano voice of much sweetness and good compass. Her bearing on the orchestra was all that could be wished, and if she had been a public singer for years, instead of making a first appearance, she could not have shown more of that necessary confident manner, combined with proper grace, than she did on Saturday. Her first song, "Now the dancing sunbeams," by Haydn, at once evidenced good taste, proper pronunciation and accentuation, and a voice of considerable flexibility, which promises a good future for Miss Walker. She was very warmly and deservedly encored. In Hatton's composition, "Her heart was in the song" (also encored), and in the concerted pieces, Miss Walker was equally successful. We can congratulate her instructor on having such excellent material wherewith to mould a singer of good repute. Mr. Buckland's *parlando* songs were much enjoyed by the audience, the most telling being "King John and the Charter," in which much talent was exhibited. Two violin solos were performed by Mr. Haddock, of this town, and in them great mechanical skill was shown. We could wish to be favoured with more interesting compositions than "A Fantasia on Airs from Il Pirata" and "Recollections of Russia," clever though they undoubtedly be. The accompaniments were excellently played by Mr. Spark, through whose indefatigable exertions the public are mainly indebted for so many and such excellent cheap concerts.

GRAND CONCERT.—The musical touring party, comprising Madame Rudersdorff, Madame Amadei, Mr. C. Braham, Mr. Allan Irving, and Signor Randegger, visited Leeds on the 28th ult., under an engagement from the Recreation Society. The programme was one of the best ever issued in Leeds, and contained, in the first part, Rossini's *Sabat Mater*, and in the second a secular miscellaneous selection of considerable excellence. The *Sabat Mater*, we need hardly say, when such artistes were the



interpreters, was almost faultlessly performed; and in the absence of a band or an organ, the accompaniments were thoroughly successful, being played on the piano and harmonium by Signor Randegger and Mr. Spark. Madame Rudersdorff charmed her auditors by the exquisite purity of her voice, and three unanimous encores were given to her during the concert. Madame Amadei, although suffering from a throat affection, was very happy in "Kathleen Mavourneen," but she declined to respond to the encore. We have heard Mr. Braham in better voice than on this occasion: he, however, amply atoned for the misfortune by increased energy. Mr. Irving is a baritone of much rarity. We know of no other who sings with such taste, neatness, and expression, combined with a clear sonorous voice. The attendance, notwithstanding the marvellously low prices of admission, was sadly interfered with by the excitement of the election, which took place on that day.

**HOME AND FOREIGN LYRICS.**—Miss Julia St. George gave her entertainment in the Music Hall last week. Several of her characters are cleverly portrayed. Her singing, however, is not of a very high order—cultivation and voice are both needed. The music, which is composed by Mr. J. F. Duggan, is highly characteristic, and many of the melodies are extremely pleasing.

**OPERA.**—On Monday next an opera company will commence a series of performances at the Theatre Royal, Hunslet-lane. The performers are Miss Lucy Escott, Miss Lanza, Miss Dyer, Miss Hammond, Mr. Henry Haigh, Mr. Manvers, Mr. Durand, Mr. Cook, and Mr. Temple; conductor, Mr. J. H. Tully.

**SWANSEA.**—During the week we have had the English Opera Company—consisting of Lucy Escott, Miss Lanza, Miss Dyer, Messrs. Haigh, Durand, Manvers, Cook, &c., with Mr. Tully, for conductor—at the theatre. Perhaps in consequence of our being in the throes of a county contest they have not attracted such good houses as they have merited. The operas presented during the week have been *Il Trovatore*, *Der Freischütz*, *La Traviata*, *La Figlia*, *The Bohemian Girl*, and *Esmeralda*, in all of which, with one exception, this clever company has succeeded in winning the admiration of their audiences. The favourite here is the *Traviata*, and we Welsh people do not at all agree with that part of the metropolitan press which included in its sweeping denunciations the libretto and music of this opera. *Esmeralda* was badly received, and the sooner it is shelved the better. We would particularise Mr. Durand (a fine singer and gentlemanly actor), Miss Lucy Escott, Miss Dyer, and Mr. Haigh, as having created a very favourable impression. During Passion Week it is their intention to give a series of operatic recitals here, and we trust they will be extensively patronised.

**AN OPERA TROUPE IN A FIX.**—The *Bristol Gazette* says:—"An English National Opera Company (Miss Escott, Haigh, Durand, and others) have this week been placed in an awkward fix. They arrived here by the Bristol and Exeter Railway on Sunday night en route for Swansea, where they had to fulfil an engagement commencing on Monday evening. On their arrival in this city an arrangement was made that their professional luggage, instead of being taken to their lodgings, should be left at the station to be sent on next morning to the Cardiff packet, by which the company were to proceed, to catch the South Wales train. On arriving at the packet, the troupe, to their surprise and alarm, found that the luggage had not reached the vessel. A message was despatched to the railway, and it was there found that it had been sent in a cart to the Swansea packet, which would not sail till Wednesday. The company proceeded by the Cardiff packet, and it being arranged that the luggage should be sent after them, a chaise and four horses was procured, and a telegraphic message sent on to Chepstow to have a new train waiting on the other side of the Old Passage. The chaise started at full speed, the passage was crossed and Chepstow reached, but "time and railways wait for no one," and as the messenger neared the station he had the mortification to see the train dash off at full speed for Swansea.

#### ORGAN.

#### THE ORGAN IN ULM CATHEDRAL.

The Cathedral at Ulm has, for upwards of two centuries and a half, enjoyed the high reputation of possessing an organ ranking among the finest specimens of its kind and time, not only in regard to excellence, but also as to completeness. So far back as

the year 1591 it was furnished with an instrument, then quite new, reputed to have been the united work of three distinct firms—Andre Schneider, of Silicie; Conrad Schott, of Suabe; and Pierre Grunwalder, of Nuremberg, being mentioned as having taken part in its construction. This joint production, after being repaired in 1630 by Jean Meyer, the builder of the organ that still stands at the west end of the cathedral at Frankfort, yielded at length to the ravages of time, and was in the year 1730 replaced by a new 32-foot organ, made by the Schmahls, father and son, which contained 45 stops, 2 manuals and pedal, and 16 bellows. The largest pipe in this instrument measured 13 inches in diameter, and the entire work was enclosed in an elaborate case, measuring 93 feet in height, and 28 feet in width. In the course of time this organ, also, like its predecessor, became decayed and infirm, and the erection of a new one in its place was some years since accordingly agreed upon. The execution of this great work was entrusted to Walcker, of Ludwigsburg, who, with Schulze, of Paulinzella, near Erfurt, shares the highest reputation among the present generation of German organ-builders, and also the most extensive and important practice. Walcker's first specification was prepared in the year 1838; a second one, for an organ of 80 stops, was drawn out in 1845, and a third one in 1846, for an instrument of 94 stops. It was not, however, until the 11th of January, 1849, that the agreement with Walcker was finally made out and signed, which was then for an instrument to contain 100 stops, four manuals and two pedals, 6564 pipes, eighteen bellows, &c. The removal of the old organ occupied the period between the 22nd of January and the 17th of March, 1849; and the erection and completion of the new one in the church from May, 1854, to October 13th, 1856, on which latter day it was formally inaugurated with a concert of organ music.

This new Ulm organ contains, as already stated, 100 stops, the same number precisely as those of the St. George's Hall organ, Liverpool, and they are appropriated in the following manner, viz. :—

To the First Manual (Great Organ) . . .	30 stops.
" Second Manual (Choir Organ) . . .	23 "
" Third Manual (Swell Organ) . . .	16 "
" First (or loud) Pedal . . .	24 "
" Second (or soft) Pedal . . .	7 "
	100 stops.

The scheme of the stops stands thus :—

#### FIRST MANUAL, 30 STOPS.

1. Untersatz to tenor C	32 feet.	17. Octave . . . . .	2 feet.
2. Principal . . . . .	16 "	18. Wald flöte . . . . .	2 "
3. Tibia major . . . . .	16 "	19. Octave . . . . .	1 "
4. Viola di Gamba . . . . .	16 "	20. Sesquialtera, 2 ranks . . .	24 "
5. Octave . . . . .	8 "	21. Cornett, 5 ranks, all	
6. Gemshorn . . . . .	8 "	through . . . . .	104 "
7. Gedact . . . . .	8 "	22. Mixture, 5 ranks . . .	4 "
8. Salicional . . . . .	8 "	23. Mixture, 5 ranks . . .	24 "
9. Flöte (open wood) . . . . .	8 "	24. Scharff, 5 ranks . . .	2 "
10. Viola di Gamba . . . . .	8 "	25. Contra fugott . . . . .	16 "
11. Quint . . . . .	5 1/2 "	26. Fagott, wood, small . . .	16 "
12. Octave . . . . .	4 "	27. Posau . . . . .	8 "
13. Flöte . . . . .	4 "	28. Trompette . . . . .	8 "
14. Rohr flöte . . . . .	4 "	29. Clarine . . . . .	4 "
15. Fugara . . . . .	4 "	30. Clarinetto, flue pipes	
16. Teor . . . . .	3 1/2 "	in the treble . . . . .	2 "

#### SECOND MANUAL, 23 STOPS.

31. Salicional, lowest octave	16 feet.	42. Viola . . . . .	4 feet.
wood . . . . .	16 "	43. Traverso flute . . . . .	4 "
32. Gedact . . . . .	16 "	44. Klein gedact . . . . .	4 "
33. Principal . . . . .	8 "	45. Octave . . . . .	2 "
34. Flöte . . . . .	8 "	46. Piccolo, metal . . . . .	2 "
35. Piffaro, small scale with		47. Mixture, 8 ranks . . .	24 "
beard and ears . . . . .	8 "	48. Cimbale, 3 ranks . . .	1 "
36. Dolce . . . . .	8 "	49. Posau . . . . .	8 "
37. Gedact . . . . .	8 "	50. Trompette . . . . .	8 "
38. Quintaton . . . . .	5 1/2 "	51. Fagott . . . . .	8 "
39. Quint flöte . . . . .	4 "	52. Clarinetto . . . . .	8 "
40. Octave . . . . .	4 "	53. Corno . . . . .	4 "
41. Spitz flöte . . . . .	4 "		

#### THIRD MANUAL, 16 STOPS.

54. Bourdon . . . . .	16 feet.	62. Dolce . . . . .	4 feet.
55. Principal . . . . .	8 "	63. Nasard . . . . .	24 "
56. Spitz flute . . . . .	8 "	64. Octave . . . . .	2 "
57. Piffaro . . . . .	8 "	65. Flautino . . . . .	2 "
58. Harmonica . . . . .	8 "	66. Mixture 5 ranks . . .	2 "
59. Gedact . . . . .	8 "	67. Vox Humana . . . . .	8 "
60. Octave . . . . .	4 "	68. Phylharmonica . . . . .	8 "
61. Gemshorn . . . . .	4 "	69. Oboe . . . . .	4 "

FOURTH MANUAL, consisting of 13 of the Reed Stops belonging to the other Manuals, which borrowed Stops are distinguished by an asterisk on their respective Manuals.

25. Contra fagott. . . . . 16 feet.	52. Clarinett . . . . . 8 feet.
26. Fagott . . . . . 16 "	67. Vox humana . . . . . 8 "
27. Posaune . . . . . 8 "	29. Clarine . . . . . 4 "
28. Trompete . . . . . 8 "	53. Corno . . . . . 4 "
40. Posaune . . . . . 8 "	69. Oboe . . . . . 4 "
50. Trompette . . . . . 8 "	30. Clarineto . . . . . 2 "
61. Fagott . . . . . 8 "	

## FIRST PEDAL, 22 STOPS.

70. Principal bass in front 32 feet.	82. Tenz . . . . . 6½ feet
71. Grand bourdon . . . . . 32 "	83. Quint . . . . . 5½ "
72. Octave bass . . . . . 16 "	84. Octave . . . . . 4 "
73. Principal bass . . . . . 16 "	85. Cornett, 5 ranks . . . . . 4 "
74. Violin bass . . . . . 16 "	86. Bombardon, free reed. 32 "
75. Bourdon . . . . . 16 "	87. Posaune . . . . . 16 "
76. Sub-bass . . . . . 16 "	88. Fagott . . . . . 16 "
77. Quint . . . . . 10½ "	89. Posaune . . . . . 8 "
78. Octave . . . . . 8 "	90. Trompette . . . . . 8 "
79. Flöten bass . . . . . 8 "	91. Clarine . . . . . 4 "
80. Violoncell . . . . . 8 "	92. Corno-basso . . . . . 4 "
81. Viola . . . . . 8 "	93. Cornettine . . . . . 2 "

## SECOND PEDAL, 7 STOPS.

94. Violin bass . . . . . 16 feet.	98. Hohlflöte . . . . . 2 feet.
95. Gedact bass . . . . . 16 "	99. Serpent . . . . . 16 "
96. Flauts . . . . . 8 "	100. Bassett horn . . . . . 8 "
97. Flauts . . . . . 4 "	

## COUPLES.

- |                              |                                    |
|------------------------------|------------------------------------|
| 1. First and second manual.  | 6. Fourth and first manual.        |
| 2. Second and third manual.  | 7. First manual and first pedal.   |
| 3. First and third manual.   | 8. Second manual and second pedal. |
| 4. Fourth and third manual.  | 9. First and second pedal.         |
| 5. Fourth and second manual. |                                    |

Crescendo to the physharmonica.

Crescendo and decrescendo to the entire work.

Among the most striking features of this specification must be classed the great amount and variety of 16, 8, and 4 feet flue-work therein included. Although not comprehending everything,—the French harmonic flute and the English dulciana class of stops being absent,—yet the double, unison, and octave flue stops on the manuals, present, on the whole, facilities for tone-colouring such as are not to be found in any other organ in existence. Another point worthy of attention is the composition of the chorus stops. The size, which is given, of the longest rank of each of those in the great organ, clearly indicates that the mixtures are not simply composed of small ranks of pipes, which would do little more than add to the general din of the instrument; but, on the contrary, are so compounded, that while each one is qualified to do its individual share in imparting brightness to the general effect, each can also do its individual share in toning down that brightness by strengthening and giving additional roundness to some of the sounds which lie below. The great organ, too, contains, as do all the modern first-class instruments in Germany, a stop of 32-foot tone (*Untersatz*), while the great cornett includes the mutation aliquots of that pitch.

The internal, mechanical, and other arrangements present many peculiarities and excellencies which are worth noting. The bellows are formed after the fashion of gasometers, that is to say, they each consist of an upper cylinder working inside a lower. By this plan side-ribs are of course done away with, and the strength of the wind produced is said to be absolutely equal at all times. Every stop in the organ is placed on a little sound-board of its own, the object of which is to prevent the possibility of any stops robbing others of wind when they are all in use. Each little sound-board is furnished with as many pallets as there are keys on the controlling clavier; and the pallets, which may be familiarly described as being of mushroom shape, are arranged vertically, and operate by being lifted instead of drawn down. To prevent the touch being disagreeably heavy from the concentration of so many pallets on each key, Barker's pneumatic lever is introduced, which removes all unpleasant resistance from the finger. The pipes of most of the stops are placed in their natural or semitonal order, that is to say, with the largest pipe to the extreme left, and the smallest to the extreme right, Walcker giving the preference to this arrangement over all others on acoustical grounds. As there are numerous small sound-boards instead of one or more large ones, sliders, which are only required for securing the use of the stops independently, are unnecessary, and the stops are each brought into play, or the reverse, by opening or closing a vent at one end of the little sound-board.

One great merit of this separate sound-board system consists in the facility which it offers for borrowing stops from one manual for the use of another. In the present instance no less than thirteen reed stops, collected from the three manuals, are concentrated on a fourth, thus forming what the French term a "Bombardé Organ" of the first magnitude; and all this is accomplished mainly by the introduction of an additional vent placed at the second end of the sound-board of each of the borrowed stops.

One of the most effective and important novelties in this organ is the crescendo and decrescendo to the entire work. This movement draws every stop in the entire instrument in the best succession, so that a perfectly gradual crescendo can be produced from the most delicate *pianissimo* up to the most overwhelming *fortissimo*. More than this, the movement can be checked at any stage, and there allowed to remain, or it can be reversed, so as to produce a partial piano, then advanced again, and so on. Whether, however, a movement of this kind is better applied to the entire work, or to the great organ alone, may be a question; but the apparatus itself seems to be the most complete and simple for the purpose that has yet been devised. It is worked by a wheel, of which there are two, one placed on each side the pedal clavier, and can, therefore, be controlled by either foot.

The instrument stands at the west end of the church, without doubt the most favourable place for it, in one respect; but so far back as to be in the tower (with its front just under the tower arch), which must be somewhat damaging to its effect. The cost of the organ was 28,000 florins, or about £2,240 sterling.

## Reviews.

ROMANCE FOR THE PIANOFORTE. By ALFRED B. BURRINGTON. (Cramer and Co.)

This being Mr. Burrington's op. 1, we must be gentle in our dealings therewith. Had it been the work of a more experienced author, we should have found great fault with the variation in the third page that is carried on in so incoherent a manner, while the *cantabile* phrase, with which the romance opens, is played by the left hand, and should have grumbled with equal loudness at the dead close in the last line of page 2, succeeded as it is so closely by a ditto in the top line of the next page. The aforementioned variation is an awkward one, and neither serves to display any facility in invention, nor tends to enhance the effect of the *cantabile* theme. It would have been better to have given anything rather than a variation for variety, in a piece of this character. Our chief objection to pages 4 and 5 is that the stop-pages are much too frequent. The semiquavers should have been continuous. We may as well add (our objections being intended for Mr. Burrington's benefit), that the phrase in the bass—at the end of the third line of page 4—is very unromantic; it quite smacks of *Les Huguenots*, and chorales where the *canto fermo* is assigned to the ophicleide.

"I HAVE VIOLETS." Song. By Mrs. ARTHUR WILLMORE. (Jewell.)

Compass D to F sharp.

By the title page we learn that Mrs. Arthur Willmore is cousin to Miss Louisa Pyne. Miss Louisa Pyne's cousin, to whose cousin the song is inscribed, has produced a light and pretty ballad, easy of accomplishment by the most unpretentious vocalists.

"THE PEASANTS' HOLIDAY." Vocal Quartett or Chorus. By J. W. ELLIOTT. (Addison and Co.)

Mr. Elliott has inserted a well-known melody—Tyrolese, we think—for the leading off of this quartett with the tenor voice. On the soprano taking up the theme, the voices accompany in the style of the German part-song, "Maying." The subsequent treatment is of the sprightliest and best order, and is truly a study for any young composer, who wishes to see to what account a comparatively trifling subject may be turned. The gay and lively character of the greater part of the quartett is varied by an expressive *adagio* in 6-8 time. The movement might have been lengthened with advantage.

We especially recommend this quartett to the notice of concert directors. Employed as a *finale*, it would send the most grumpy audience home in the best of humour.



"THE BROKEN VOW." Ballad. By MARY BARTON.  
(Addison and Co.)

Compass D to E flat.

At the risk of being taken to task by Mr. Fowle, we really must confine our notice of this ballad to stating, that the well-known song of "The Englishman" has furnished the authoress with the opening phrase of the melody, while the whole reminds us strongly of some ballad with Irish words—"Katty Moyle," we think. It is really necessary to call attention to these strong resemblances, otherwise composers will be giving themselves credit for inventing melodies which have in fact appeared in almost the same garb—that is, with the same rhythm and accompanied by the same harmony—long before.

A natural reverence for the fair sex, and a glorious gallantry—an "emollit mores," the result of a plentiful "*didicisse fideliter*," &c.—compel us to record that the ballad under (not beneath) notice is carefully put together, and induce us to hope that the composer will not be discouraged by our exposition of the melody's source.

"WHITHER?" Song by C. J. HARGITT. (Chappell.)  
Compass E to F.

The words,—translated from the German by Longfellow, "I heard a brooklet gushing"—have, we believe, been set by some few composers. We admire Mr. Hargitt's setting generally, though we must say we should have preferred a continuance of the running accompaniment throughout. The forsaking it for a sort of waltz measure, at page 3 and elsewhere, is scarcely in good taste.

"Whither?" is also published in A flat, for the accommodation, we presume, of high tenors.

"AVE MARIA." By C. J. HARGITT. (Novello.)  
Compass F to G.

Written for a soprano voice, but better adapted for a tenor. The words are Latin throughout,—not always the case when the above title is employed, or we should not have mentioned the fact. Were we of the Roman Catholic persuasion, we might say something of the suitability of the music to the words; but, being in the Protestant faith, we can only give Mr. Hargitt credit for a very musicianly production, though there are one or two portions of his melody too voluptuous for any church.

## Foreign.

### MUSIC IN AMERICA.\*

BOSTON.—Mr. G. W. Morgan, late of Gloucester, Cheltenham, and London, an accomplished organist, gave two organ performances in February.

The Philharmonic season (Mr. Zerrahn's concerts) has closed; also the series of chamber concerts of the Mendelssohn Quintett Club, which have been very successful.

BROOKLYN, L.I.—THE OLD FOLKS' CONCERT AT PLYMOUTH CHURCH.—A handbill freely circulated in Brooklyn informed the people that the original Old Folks' Concert-Troupe, from Reading, Mass., were to give a concert of Ancient and Sacred Music, at the Rev. Henry Ward Beecher's church, on Tuesday evening, March 10, 1857. The handbill aforesaid was illustrated with a caricature female head in a large bonnet; and the bill stated that "a sight of the venerable leader, with his ancient-looking class, was a treat indeed, worth double the price of admission." We attended this concert for the purpose of giving a fair and impartial account of its proceedings. We gave our ticket to the door-keeper, a man dressed in the "ancient costume," and took a seat. While awaiting the appearance of the performers, the audience amused themselves by stamping and evincing all those tokens of impatience which are to be witnessed at our theatres and other places of amusement. At length the "Old Folks" came. One by one they presented their uncouth forms to the audience, and as each one appeared in the gallery, he or she was greeted with shouts of laughter—indeed they presented a

most ridiculous appearance, with their bushy wigs and long grey beards. The women, too, clothed in short-waisted dresses and wearing high combs, and other ancient head-dresses, were no less ludicrous objects than the men.

After the orchestra had seated themselves—(here let us remark that our forefathers held a fiddle in holy horror, but their modern imitators have introduced several into their orchestra, and thus impress upon their audiences that the violin was a favourite instrument in ancient church music!)—a man clothed in a long-waisted calico coat, with immense buttons, a deep waistcoat, and knee-breeches and stockings, with buckles on his shoes, an immense white wig upon his head, and wearing a long white beard, reminding us, in dress and action, of one of Donizetti's trained monkeys, took his place on an elevated platform before the choir, where his form and dress were plainly visible to the whole audience, and gave the signal to commence. The concert was opened by "Auld lang syne," performed by the orchestra. The leader—for thus was the man on the platform—turned his face to the audience, announced in a drawling voice *Lemon*—"Ye tribes of Adam join," Hallelujah meter. The choir sounded the chord, arose, and sang the piece. Having concluded, the leader announced *Northfield*, "How Long, O Saviour, Oh! How Long?" C.M. At each announcement the speaker managed to get up a laugh by drawling his words, and by ludicrous gestures.

We noticed no particular applause until the choir sang "The morning sun shines from the East," which the leader commenced as 'one of our pieces that *hasn't got no metre*.' As the concert proceeded, his jokes became stale. He rang his changes upon the pronunciation of long metre and common metre, until the audience refused to laugh. At length he announced an anthem for Easter, "The Lord is risen indeed." He made no remark on this piece at first, and we really began to believe that he had the good sense and taste not to create a laugh upon these sacred words; but we were mistaken. Turning quickly to the audience, as if he had forgotten to inform them the metre of the piece, he said, with that inimitable humour and grace which distinguishes him, "This is one of our pieces what *hasn't got no metre*," and, bowing politely to the laughter and applause, again turned his back upon the audience. The first part of the concert was concluded by the singing of *Coronation*, in which the leader requested the congregation to join. Afterward, a recess was announced, and, meanwhile, the singers were directed to pass through the audience, that the latter might have an opportunity of inspecting the dresses. There was a lady present, as the leader stated, that wore a dress which was three hundred years old, and a gentleman with a coat one hundred and fifty years old! These were examined by the audience with great eagerness, which proved to our mind plainly that the love of music had not drawn them to Henry Ward Beecher's church.

At the conclusion of this exhibition we took our departure, not feeling inclined to listen further to the bad witticisms of the leader, nor wishing to participate in making merry at sacred things. We shall make no further comments upon this concert; but simply submit the above faithful account of the proceedings to your readers, leaving for them to decide whether such exhibitions do anything towards the elevation of music, or to impress the hearer with any other feeling than that of disgust at such profanation of sacred things.

A Philharmonic Society has been established under the direction of Carl Prox. At the second concert, on the 14th ultimo, Mozart's G minor symphony was performed, also an overture by Lachner, and Mendelssohn's *Notturmo*, *Scherzo*, and Wedding March, from *Midasnatter Night's Dream* music.

Last month Miss Louisa Pyne, Mr. Harrison and company, were performing in Pittsburgh.

A Mr. Thomas Ward has invented a machine for turning the leaves of music, without making it necessary for the performer to stop for that purpose. A similar invention was patented in England three or four years ago, but it has not obtained any great amount of patronage.

BAND OF JUVENILE SLAVES.—We learn from an authentic source that Colonel J. P. Richardson, of Sumpter district, in this State, the owner of the wonderful prodigies of music which compose this band, has placed them at the disposal of two of his friends, who intend availing themselves of the generous offer, for the purpose of taking them on a tour through the slave-holding States of the Union. The first concert will be given in Columbia,

\* Chiefly from *New York Review*.

after which they will perform in this city, from whence they intend to start westward. Our citizens will remember the excitement the Lilliputians created here in November last, by their entertaining concerts; and we feel assured that on their return they will meet with that success they deserve. The band is composed of negro slaves, the eldest being not more than thirteen years of age; and seldom have we seen so much talent and musical artistical culture as these boys possess. They are really wonders in themselves, and well deserve the patronage of the South. Their proficiency in music is but a proof of the acknowledged talents all our slaves have for that pleasing art, and their success should stimulate all of our planters to have negro bands of their own, as they afford a source of pleasing amusement, both to the slaves and their owner.—*Charleston Mercury*.

NEW YORK.—Schumann's *Sinfonia* in C was performed at the third Philharmonic concert. The programme was of judicious dimensions, there being, in addition to the symphony, the overture to *Egmont*, an overture by Rietz, two violin solos, the grand soprano scena in *Oberon*, and an aria from the *Creation*.

Thalberg's performances have proved continued successful.

Ole Bull, the great Norwegian violinist, announced some *soirées*, but was only able to give one of the series, owing to a relapse, and his being again confined to his room.

MILAN.—A correspondent of the *Musical World* writes:—"La Scala is to be let for the ensuing season, or for a term of three years, if desirable. The Government allowance (including that for the Cannobiana, the smaller royal theatre, and forming part of the agreement) is 300,000 *zwanzigs* per annum, about £10,000 English money. The lessee need not reside in Milan. The admission to pit and boxes is three *zwanzigs* (2s.), gallery, 8d."

PARIS.—*La Traviata* was performed at the Italian Opera, on the occasion of the "benefit" of Signor Bottesini, the conductor. Mdle. Piccolomini having some time since left for Italy, the part of Violetta was sustained by Mdle. Favel.

*Galvani* predicts a brilliant career for a Mdle. Pennetrat. She is performing at the Théâtre Lyrique; but her singing at the Imperial Chapel appears to have attracted the critic's especial attention.

Mdme. Ristori, on Saturday week, brought an action before the civil tribunal against M. Calzado, director of the Italian Theatre, to compel him to place the theatre at her disposal on the 1st April. She represented that she had hired the house from that date, and that though her first performance was only to take place on the 2nd, she should want the theatre on the 1st, in order to make changes in the scenery, have a rehearsal, &c.; but M. Calzado, as she believed, to annoy her, had promised the use of it on the 1st to M. Alary, the musical composer, for a concert. M. Calzado, in answer to this, stated that he had let the theatre to Mdme. Ristori on the condition that it should be at his disposal three Wednesdays in the month, and as the 1st April fell on a Wednesday, he contended that his right to keep it on that day was undoubted. Besides, he said, the pretensions of the lady were unreasonable, inasmuch as the concert of M. Alary being destined to take place in the evening, she had all the day in which to make her preparations. The tribunal at once rejected Mdme. Ristori's application.

TURIN.—A curious incident occurred on the 26th ult. A party of rope dancers were performing in one of the public squares of that city, when one of the spectators rushed forward with the exclamation of "My daughter! my daughter!" At the same moment one of the performers, a girl of about nine years of age, with beautiful fair locks, broke away from the troop and rushed into his arms with a cry of recognition. The police immediately interfered, and the gentleman, an inhabitant of Bagnolo, informed them that the young girl was his daughter, who had been stolen from him in September last. The rope-dancers were immediately taken to the police-office, where the chief of the troop gave proof of his not being the kidnapper, and the daughter was restored to her father.

THEATRICAL ENTERTAINMENTS IN CHINA.—In our own land theatrical entertainments have seldom the sanction of the church, and even a benefit-night for an hospital or for distressed weavers is viewed with alarm and suspicion by divines. But in China the stage and the temple are upon better terms. The reverend gentlemen themselves hire a company of players, and send their neophytes round with a subscription paper for the pit and boxes.

We regret to add, that the parlours of the theatres are let as gaming-houses, with considerable profit to the managers. The art of puffing is well understood. One company is announced by its *locataire* as the "Happy," another as the "Blessed," another as the "Glorious Appearing," and the bills of performance are as gorgeous as our own in red, blue, and cabalistic decorations. But the theatres are extemporary sheds of wood, often capacious enough, however, to contain two thousand persons. The Chinese are a more enduring audience than even the Germans. The latter will sit seven or eight hours without manifesting any more impatience than a few whiffs of their meerschaums will allay; but a Chinese endures performances that extend through three entire days, requiring only an occasional interval for eating and sleeping. The Chinese stage is as good a school of archeology as the Princess's Theatre itself, since the dresses, which are costly and gorgeous, afford the best samples of the ancient national costume.—*Westminster Review*.

## CORRESPONDENCE.

### MODERN ORGAN CASES.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—Will you allow me as an architect, and one who has had some experience in designing organ cases, to make a few observations on the remarks upon the above subject, which lately appeared in your columns. I quite agree with you in lamenting the poverty of design so generally shown in modern organ cases, as compared with those of the preceding century.

The cause of this, however, is simple enough, and the effect follows with unerring certainty. How often, may I ask, is it thought necessary to employ a professional architect to design the case? And when one is employed, how often is it that he has placed at his disposal funds enough to produce anything creditable?

These causes, Sir, are the roots of the evil complained of.

The cure is simple enough to those who are determined to try it. The cases of the last and preceding centuries, which are so much admired, cost no inconsiderable sum, a great amount being often spent in artistic carving—often a sum, for this last item, greater than is now allowed for the whole case.

It is true, it is not every architect, as such, that is competent to design a good and appropriate case; but there are those who have studied the matter, who may safely be trusted.

But, from my own experience, I must confess it is a thoughtless piece of work—so much is required for so little money.

Hoping you may concur with the justness of these remarks, and so defend the architectural profession from undue censure,

I am, Sir, your's respectfully,

AN ARCHITECT.

### ORGANISTS AND CHOIR-MASTERS.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

DEAR SIR,—The contents of the *Musical Gazette*, April, 4th, 1857, have aroused me to action. I refer to that portion of your interesting paper under the title "Choir-masters and Organists." The ire of choir-masters is evidently aroused. No wonder; their feelings are hurt—they have been grossly insulted. How?—have been denominated "unnecessary appendages."

It is not my intention to enter into a dispute concerning the position a choir-master should occupy in connection with the choir. I do not feel myself competent to decide the question, having happily never had the misfortune to occupy the situation of organist where the choir was not entirely under my own control.

What a pity it is, Mr. Editor, that persons feel it necessary to have recourse, in endeavouring to maintain their position, to that most detestable of all means, viz., sounding their own trumpet. "A Choir-master" endeavours to prove that he is not altogether an "unnecessary appendage," by remarking, that he devotes all his time to his office, plays the organ when the organist is absent, and also endeavours to show to the choir that there are other duties to attend to besides singing, and prevents all unseemly behaviour; in fact, he keeps them in order, possibly may chastise them when they commit an offence. This is very kind, very kind indeed of "A Choir-master," and to make matters appear in a better light, of course for himself, he informs us of a lamentable specimen of "An Organist," viz., one who attends when he finds it convenient. Fancy that! an organist who attends when he likes. Such an organist is not worthy the name. He should be immediately transported.

Whether all this makes the position of "A Choir-master" more firm or not I do not know, but will simply say, that I am acquainted with the conduct of a choir-master who stirs the enthusiasm of the choir by making very audible marks with a conducting-stick, and that during the time of service.



No one will hesitate to express their extreme disgust at such a theatrical performance. I do not pretend to know if this is a common practice with that class of individuals; if it is, I not only join in condemning them as decidedly "unnecessary appendages," but also term them a complete nuisance, and the sooner they are done away with the better.

An organist who is not capable of instructing and directing his choir is not fit for his situation; and in places where the congregation have had the misfortune to obtain an organist of this description, no one will deny that the services of a choir-master are necessary, or that some one to complete the duties of the organist is required; but then the fault lies entirely with persons in authority; for qualified organists in abundance may be procured at any time; and, where such qualified organists officiate, I ask where is the necessity for a choir-master?

Your correspondents who sign themselves "¶" and "A Lover of Choral Service," try to make us believe that the choir-master should hold dominion, not the organist, by adducing what "¶" terms "a common sense plan," but which I term *uncommon, nonsensical plan*. It is this:—An organist, occupying his post in an oratorio, would not turn round and say, "Mr. —, you are beating that too fast" or "too slow;" and upon this they also affirm that the organist in a church should be entirely passive. This is most absurd; with equal propriety might the flute-player or drummer make the same remark; they are of as much importance as the organist; he is but a part of a whole, and consequently subject to the conductor the same as the other members. But in a church it is a different matter; he is the orchestra, and so his own conductor; and for the choir-master to rule the organist in every item, is a degradation to which they most assuredly should not submit. Trusting, Mr. Editor, you will oblige me by granting this a place in the next number of the *Musical Gazette*,

I remain,

Yours respectfully,

A VOICE FROM THE NORTH.

#### MISS POOLE'S CONCERT.—MR. FRANK BODDA.

TO THE EDITOR OF THE "MUSICAL GAZETTE."

SIR,—I was very much surprised at reading in the *Musical Gazette* of last Saturday, in your notice of Miss Poole's concert, the following criticism of myself:—"Mr. Frank Boddá was announced for an Italian aria, but he substituted 'The Village Blacksmith,' in which he produced an indifferent impression." Now the fact is—I was not at the concert at all,

being unable to attend from indisposition; and am somewhat surprised the reporter you engaged to attend should be thus unacquainted with the vocalists that are so frequently before the public. I shall feel obliged by your inserting the present in your next number, as such mistakes are calculated to lead to wrong impressions.

I am, Sir,

Yours truly,

FRANK BODDA.

If Mr. Frank Boddá will refer to some other London journals he will find his name amongst the vocalists who appeared at Miss Poole's concert, though this is no palliation of our reporter's error.

Mr. Frank Boddá will be satisfied to hear that castigation has been duly administered to said reporter.

We trust Mr. Frank is better.—[Ed.]

#### OUR SCRAP BOOK.

**ANTIPATHY TO A SINGER.**—A curious case was tried at Cologne on the 13th, the parties being M. A., a manufacturer of Cologne-water, and M. W., a public singer. The former, a great connoisseur of music, had taken a decided dislike to W.'s performance, and had been several times prosecuted and condemned for having hired people to go and hiss the singer. A.'s antipathy, however, was not to be overcome by prosecutions. One morning a cab stopped before the singer's dwelling, a gentleman, M. Von S., stepped out, and having obtained admittance, told W. that he was the bearer of a challenge from A., who was waiting below in a cab, but that as the said A. was very nervous, and could not handle a pistol himself, he (Von S.) had considerably undertaken to act for him, and would be most happy to blow W.'s brains out in A.'s name. However gratifying the proposal, W. declined the intended honour, and was even rude enough to bring an action against the parties. During the trial it was contended by the counsel for Von S., that as the challenge had not been accepted, it must be considered as not legally punishable; and the counsel for A. maintained that there was no evidence to prove that his client had commissioned Von S. to challenge the plaintiff. The court, however, took another view of the matter, and sentenced both the defendants to a fortnight's imprisonment.

#### Musical Publications.

(Continued.)

##### ARRANGEMENTS for PIANOFORTE,

By BRINLEY RICHARDS.

A CHRISTMAS PIECE.—An arrangement of the composer's popular ballad, "What bells are those so soft and clear?" Price 3s.

"La mia letizia."—Mario's air in *I Lombardi*.—3s.

Ditto ditto as a duett. —3s. 6d.

"Robert toi que j'aime."—Air de grace—*Robert Le Diable*.—3s.

Recollections of Prince Charlie. Each 2s. 6d.

No. 1. "Who wadna fecht for Charlie?"

No. 2. "Charlie is my darling."

No. 3. "Over the water to Charlie."

No. 4. "Bonnie Dundee."

HAMMOND, publisher, 9, New Bond-street.

**HENRY WHITE & SON'S Catalogues** of CLASSICAL MUSIC, sent post-free to any part of the country, on receipt of one postage-stamp, addressed to H. WHITE and SON, 337, Oxford-street, London.

\*. MUSIC PURCHASED.

#### Musical Instruments.

**CONACHER & BROWN (from London),**  
ORGAN BUILDERS, Huddersfield.

Pianofortes and all kinds of Musical Property Sold.

Messrs. KELLY and Co., Auctioneers of Musical Instruments, receive every description of musical property for SALE. Messrs. Kelly and Co. confidently submit this mode of disposal as the most advantageous in every respect, as from their experience with musical instruments during the last 20 years, and their large connexion, they can ensure the full value being realised. Pianofortes, organs, and harps warehoused or sold on commission. 11, Charles-street, Midland Hospital.

#### Miscellaneous.

##### Via London & North-Western Railway.

—Easter Holydays.—MARCUS'S ANNUAL CHEAP EXCURSIONS:—From London to Liverpool and back, closed carriages, 17s., first class, 37s.; Manchester or Huddersfield, 20s. and 37s.; Preston, 22s. 6d. and 40s.; Bangor or Conway, 22s. and 42s.; Shrewsbury or Wellington, 13s. and 27s. 6d.; Chester, 15s. and 33s.; Stafford, 12s. and 22s. From the Euston-square Station, on Easter Monday, April 13, at 20 minutes before 11 a.m. Returning on Saturday, April 18, as per bill. Tickets, bills, and further information may be had of Henry R. Marcus, 234, Crosby Hall-chambers, Bishopsgate-street within, City.

##### HOLLOWAY'S PILLS,

The most effectual remedy ever discovered for the cure of Liver Complaint, a disease most disastrous in its effects, deranging all the proper functions of the organ affected, and undermining the constitution, producing feverish symptoms, restlessness, melancholy, languor, weariness, inability to sleep, pain in the side, until the whole system becomes enfeebled, and the end is fatal; but thousands have gratefully testified to the wonderful virtues of these Pills, striking at the root of the malady, and stimulating the stomach and liver into healthy action.

Sold by all medicine venders throughout the world; at Professor Holloway's Establishments, 244, Strand, London, and 80, Maiden-lane, New York; by A. Stampa, Constantinople; A. Guidicy, Smyrna; and E. Muir, Malta.

##### DRESS COATS.—GENTLEMEN of the

Musical Profession require a superior style and make to any other class of persons. W. BASCOMB has had for many years a good practice among some of the most eminent in the profession, and begs, through the medium of the "Musical Gazette," to make more extensively known his scale of charges.

Black Dress Coats ..... £2 10s. to £5 0s.

Black Dress Trousers .... £1 1s. to £1 6s.

Morning Gowns ..... £1 10s.

W. BASCOMB, tailor & haberdash-maker, 18, Mortimer-street, Cavendish-square.

The St JAMES'S THEATRE, a Freehold Property, with possession, including the Two adjoining Residences, and the spacious Collage, let at £100 per an. un. in addition to the Rental derivable from the Theatre.

Mr. ROBINS is instructed by the Mortgagee, under his Power of Sale, to SUBMIT to PUBLIC COMPETITION, at his Auction Rooms, in Covent-garden, on Tuesday, April 21st, at One for Two, in One Lot, the important Freehold Property known as

THE ST. JAMES'S THEATRE, in King-street, St. James's, with handsome elevation, elaborately designed, erected under the superintendence of the late celebrated Architect, Samuel Beazley, Esq., at an

OUTLAY OF FIFTY THOUSAND POUNDS, independently of the purchase of the Land, which cost £2000. No expense has been spared in carrying out all that ingenuity could suggest from a thorough knowledge and experience of the requirements of this peculiar class of building, and to accomplish, for its size, the

MOST PERFECT THEATRE IN LONDON, and although it must be admitted the original intention was the

REPRESENTATION OF ENGLISH OPERA, yet, from its peculiar situation, it would seem to be more particularly considered as

THE COURT THEATRE,

and intended to introduce

THE HIGH-CLASS FRENCH DRAMA; both Tragic and Comic, and the Opera Buffa; and when the many triumphs that have been achieved, by skilful catering for the public taste, are remembered, it may reasonably be expected that, under popular management, similar profitable results may again be accomplished. The Theatre is elegantly and completely fitted up, and may be readily converted either for English or French performances. It has a capital stock of scenery, all necessary Machinery, with Wardrobe and Properties, and possesses also the great advantages of two Residences adjoining for the Management, and spacious Collage beneath, let off at £100 per annum, in addition to the Rental to be produced from the Theatre.

May be viewed by cards only. Descriptive particulars, with a Ground Plan showing the arrangement of the Property, had, 31 days prior to the sale, of C. H. Moore, Esq., solicitor to the Mortgagees, 30, Lincoln's-inn-fields; as the Auction Mart; and at Mr. Robins' Office, Covent-garden.

## Exhibitions, &amp;c.

## ROYAL POLYTECHNIC.

Patron—H. R. H. PRINCE ALBERT.  
EASTER HOLIDAYS.

1. MORNING CONCERT, daily, at three o'clock, and EVENING CONCERT at eight, by the unrivalled HUNGARIAN BAND, which has been strengthened by the addition of other Performers. Conductor, Herr Kalozdy. Also engagements for the EVENING CONCERTS of Miss Leffler and Miss Hemming, and the Brothers Alfred and Henry Holmes, violinists, who have just returned from Vienna.

2. NEW LECTURES on APPLIED CHEMISTRY, by J. H. Pepper, Esq., "On the USE and ABUSE of the FIRE ANNIHILATOR," with brilliant and striking Experiments, and on the Chemistry of Bread, and its Adulterations.

3. NEW LECTURE "On Mr. Rose's (of Glasgow) KALATROPE," being a novel and curious invention, displaying many beautiful Optical Delusions and Effects.

4. NEW LECTURE, by Mr. King, "On the MECHANICAL POWERS of the AIR we see not."

5. NEW and ORIGINAL ENTERTAINMENT, by Mr. James, one of the most celebrated Ventriloquists and Polyphonists of the day.

6. A entire NEW ROOM is now devoted to STEVENS'S EXHIBITION of very costly, grand, and most beautiful LUMINOUS CHROMATIC, COSMORAMIC TRANSPARENCIES of CHINA and other places; also STEREOSCOPES, &c., being the prettiest Cosmoramas ever exhibited, and brought by Mr. Stevens from the Paris Exhibition.

7. NEW SERIES of DISSOLVING VIEWS, illustrating CHINA and the LOCALITIES of the PRESENT WAR, with an interesting LECTURE on the MANNERS and CUSTOMS of the CHINESE, by A. E. Spencer, Esq., and Exhibition of many Chinese Curiosities from Messrs. Hewitt, of Fenchurch-street.

8. Also another NEW and very imposing SERIES of DISSOLVING VIEWS, illustrating "EGYPT in the TIME of the PHARAOHS," with appropriate Music by the Orchestra of the Institution, and Description written and delivered by Leicester Buckingham, Esq.

9. In addition to all these Novelties, the DIVER will perform his operations under water. There are also the DIVING BELLS, the 3,000 Models of WORKS of ART, MONTANARI'S highly admired ART WAX-WORK, and many new Inventions.

N.B.—The Refreshment Department will be increased by the addition of Loysel's Patent Machine for making Coffee as in France, and preparation will be made to supply the Public with 2,000 cups per diem, at 2d. per cup.

Open from Twelve to Five, and Seven to Ten. Admission to the whole, 1s.; Children under Ten and Schools, half-price.

## RUSSIA: its Palaces and its People.

—GREAT GLOBE, Leicester-square.—A new and magnificent Diorama, in 40 immense tableaux, of Russian Scenery, with novel scenic effects, and the sites and scenes of the memorable events of the late campaign—The Ural Mountains—Nijni Novogorod during the Fair—Panorama of St. Petersburg and Moscow—The Coronation of the Czar in the Grand Cathedral of the Assumption. Explanatory lectures at 3 and 8. Admission to the whole building, 1s.

## ARCHITECTURAL EXHIBITION,

and Collection of Building Materials and Inventions, Suffolk-street, Pall-mall east.—Open from 9 till dusk.—Admission 1s.; or by season tickets, at all times and to all the lectures, 2s. 6d.

JAS. FERGUSSON, F.R.A.S., } Hon. Secs.  
JAS. EDMESTON, Jun. }

## GALLERY OF ILLUSTRATION.

Miss P. HORTON's (Mr. and Mrs. German Reed's) Entertainment, This Day at 3. In Easter Week, every evening, at the Surrey Gardens. Mr. and Mrs. German Reed will reappear at the Gallery of Illustration, with an entirely novel entertainment, on Monday, April 27. Admission 2s. and 1s. Stalls 3s., may be secured at the Gallery, from 11 till 4 daily, and at Cramer, Beale, & Co.'s, 201, Regent-street.

## ROYAL BOTANIC SOCIETY, Regent's Park.

The EXHIBITIONS of PLANTS, FLOWERS, and FRUIT, this Season, will be held on Wednesday, May 20, Thursday, June 13, and Wednesday, July 1.—Tickets of admission are now being issued, and may be obtained at the Gardens only, by orders from Fellows or Members of the Society. Price, on or before Saturday, May 9, 4s.; after that day, 5s.; and on the days of exhibition, 7s. 6d. each. A new arrangement of the fruit will be adopted.

MR. W. S. WOODIN'S Olio of Oddities, with new costumes and various novelties, vocal and characteristic every evening (Saturday excepted), at 8. A Morning Performance every Saturday, at 3. Private boxes and stalls may be secured without extra charge at the Box-office, Polygraphic Hall, King William-street, Charing-cross. The Hall has been entirely redecorated.

## GORDON CUMMING, THE LION

SLAYER, will give his new and popular Entertainment, illustrating his Exploits and Adventures in the Far Interior of South Africa, every evening (except Saturday), at 8. Morning representation every Saturday at 3 o'clock. Piano, by Mr. Harries Wilson.—Admission, 1s. and 2s.; Stalls (which may be taken daily, between 11 and 4, without extra charge), 3s.—232, Piccadilly.

## PHILHARMONIC HALL, Newman-st.,

Oxford-street.—GRAND PROMENADE CONCERTS AND BALL. Open at Seven; commence at a quarter-past. Ball at half-past Eight. Amphitheatre, 6d.; Boxes, 1s. (including Ball). The Concert will be supported by the Ravill Family from the Nobility's Concerts, Miss Matilda Taylor (from Her Majesty's Theatre), and other Vocalists of celebrity. The Band, considerably augmented, will be conducted by Mr. G. Hayward. The spacious Ball Room re-decorated. A new orchestra built, and various improvements made for the comfort and convenience of its numerous patrons.

## PHOTOGRAPHIC SOCIETY.

Now Open, the FOURTH ANNUAL EXHIBITION of the PHOTOGRAPHIC SOCIETY, at the Gallery of the Painters in Water Colours, 5A., Pall-Mall East.—Admission, 1s. Catalogue, 6d.

## MADAME TUSSAUD'S EXHIBITION,

Bazaar, Baker-street, Portman-square.—Full-length portrait models of DOVE and PALMER are now added to the Exhibition.—Admittance, 1s.; extra rooms, 6d. Open from 11 till dusk, and from 7 to 10. Brilliantly illuminated at 8 o'clock.

## FLEMISH SCHOOL of PAINTING.—

THE FIRST EXHIBITION of PICTURES by modern artists of the Flemish School at the Gallery, 121, Pall-mall. Open daily, from 10 till 5. Admission 1s. each. Catalogue 6d.

VAN DEN BROECK, Sec.

## Mr. ALBERT SMITH'S MONTBLANC,

Baden, Up the Rhine, and Paris, is NOW OPEN every evening (except Saturday), at 8 o'clock. Stalls 3s.; area 2s.; gallery 1s. Stalls can be secured at the box-office, Egyptian Hall, Piccadilly, every day between 11 and 4, without any extra charge. The Morning Representations take place every Tuesday and Saturday, at 3 o'clock.

## THE ZOOLOGICAL SOCIETY'S

GARDENS, in the Regent's Park, are OPEN daily. Admission 1s.; on Monday, 6d.; children under 12 years of age, 6d.

## MOSCOW.—BURFORD'S PANORAMA

is NOW OPEN. A magnificent panorama of Moscow, with the gorgeous entry of the Emperor Alexander II. St. Petersburg and the Bernese Alps are still open. Admission to each is. Open from Ten till dusk.—Leicester-square.

## Mr. and Mrs. HENRI DRAYTON,

at the Regent Gallery, Quadrant, will give a new illustration of the old proverb, BETTER LATE THAN NEVER (the music composed by W. G. T. Beale), every evening at 8 o'clock (Saturday excepted); morning performance on Saturday at 3 o'clock. Admission 1s. and 2s., stalls 3s.; which may be secured at the Gallery, and at Cadby's pianoforte and music-warehouse, 42, New Bond-street.

## GRAND GERMAN FAIR &amp; MUSICAL

PROMENADE. REMOVED from the Portland Bazaar to the Portland Gallery, opposite the Royal Polytechnic Institution, Regent-street. Open from Ten a.m. till Six p.m. Admission free.

## OKEY'S PARIS and the PARISIANS,

St. Cloud, Versailles, Baden, &c., caricature, piano, rough sketches. Wednesday, Thursday, and Friday evenings at 8; Tuesday and Saturday mornings at 3. Seats 1s.; stalls, 2s.—21, Saville-row, Regent-street, facing New Burlington-street.

## Theatrical Announcements.

## THEATRE ROYAL, ADELPHI.—

Newly painted and decorated.—Splendid holiday attraction. Madame Celeste in the popular drama of Like and Unlike, and the new grand fairy spectacle of The Elves; or, the Statue Bride.—The screaming new and original farce of Welcome, Little Stranger, every night.—Mr. Wright in three pieces.—During the recess the Theatre will be entirely repainted, decorated, and thoroughly repaired, new stalls added, seats recovered, and everything done that can give comfort to the numerous patrons of this popular establishment, until the new theatre is erected.—On Easter Monday, the screaming farce of WELCOME, LITTLE STRANGER: by Messrs. Wright, P. Bedford, Mrs. Chatterley, Miss Arden, Miss Laidlaw. After which, the popular new Terpsichorean fairy spectacle, with unique and grand Adelphi effects, called THE ELVES; or, The Statue Bride; in which Madame Celeste will make her first appearance since her return from the provinces: other characters by Misses Wyndham, Mary Keeley, Arden, Mrs. Chatterley, &c.: Messrs. Wright, P. Bedford, C. Selby, &c. And last night of A NIGHT AT NOTHING-HILL: by Messrs. Wright, P. Bedford, F. Hall; Mrs. Chatterley, Miss Mary Keeley. On Easter Tuesday, and remainder of the week, will be revived the popular drama of Like and Unlike; by Mr. Wright, Mr. P. Bedford, Mr. Selby, Mr. Billington (from the Theatre Royal, Birmingham, his first appearance in London), Mr. Garden, Miss Wyndham, and Madame Celeste. With The Elves; or, The Statue Bride: by Mdme. Celeste. And Welcome, Little Stranger: by Mr. Wright.

## THEATRE ROYAL, HAYMARKET.—

New Arrangement of Prices of Admission.—On Easter Monday, April 13, and during the week, the new drama, entitled A LIFE'S TRIAL. After which, for the first time, a new classical love story, under the appellation of ATALANTA; or, The Three Golden Apples, in which Miss M. Oliver, who is re-engaged at this theatre, will appear; also Miss Marie Wilton (her first appearance here), and Miss Ellen Fervan (her first appearance in London). Concluding with GRIMSHAW, BAGSHAW, AND BRADSHAW. In future the prices of admission to this theatre will be—stalls, 6s.; dress circle, 5s.; upper boxes, 3s.; pit, 2s.; lower gallery, 1s.; upper gallery, 6d. Second price—dress circle, 3s.; upper boxes, 2s.; pit, 1s.; lower gallery, 6d. No half-price to upper gallery.

## ROYAL OLYMPIC THEATRE.

On Easter Monday, April 13, a new drama, called DADDY HARDARE. Mr. Robson, &c. The new drama, by Tom Taylor, Esq., A SHEEP IN WOLF'S CLOTHING. To conclude with THIEVES! THIEVES!! Messrs. F. Robson, G. Vining, &c. Commence at half-past Seven.

## ROYAL PRINCESS'S THEATRE.—

Shakspeare's tragedy of KING RICHARD II. will be repeated on Easter Monday and every evening during the week. Books of Shakspeare's King Richard II., as arranged for representation at the Royal Princess's Theatre, with Notes by Mr. Chas. Keay, may be had at the box-office of the theatre, price 1s.

## SADLER'S WELLS THEATRE

will open on Easter Monday, under the management of Mr. George A. Webster.—Engagement for twelve nights only of the acknowledged best actor on the English stage, Mr. Charles Dillon, who, with Mrs. Charles Dillon, will appear in the play of PIZARRO, and the drama of THE KING'S MUSKETEERS. Supported by a highly talented company. Box-office open from 11 to 3.

## SURREY THEATRE.

Immense Attraction for the Easter Holidays.—New Pieces.—Return to the Stage of that charming vocalist, Miss Poole.—Engagement of Madame Auric and Mr. Flexmore.—On Easter Monday, April 13, a new drama, THE ARM OF IRON; or, The Stolen Marriage. MIDAS: Apollo, Miss Poole. To conclude with THE DUMB SAVOYARD AND HIS MONKEY.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London—SATURDAY, 7, April 11, 1857.